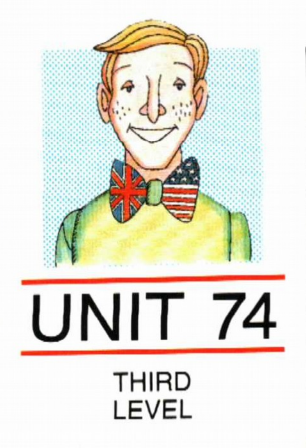
De paseo por la ciudad



UNIT 74

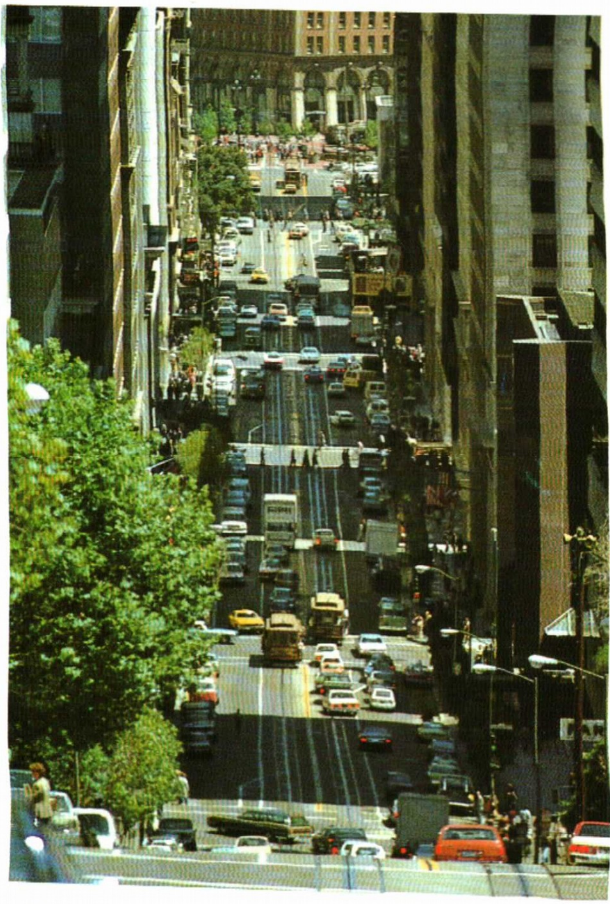
THIRD LEVEL

A pesar de la contaminación, el tráfico y el ritmo frenético que normalmente reinan en las grandes aglomeraciones urbanas, muchas ciudades constituyen una meta óptima para agradables visitas turísticas y culturales. Y precisamente la ciudad observada con los ojos del turista es el tema conductor de esta Unidad, que le invita a explorar la bellísima Edimburgo junto a los protagonistas de las secciones Speaking y Listening.

Pero, en la ciudad, el problema principal de un turista que quiera visitar museos, exposiciones o solamente llegar a hoteles o restaurantes es el de orientarse en la elección de los transportes públicos: con referencia a este tema, en la sección Conversation podrá seguir las desventuras de una pareja de turistas confundidos por la enorme red de transportes públicos londinenses.

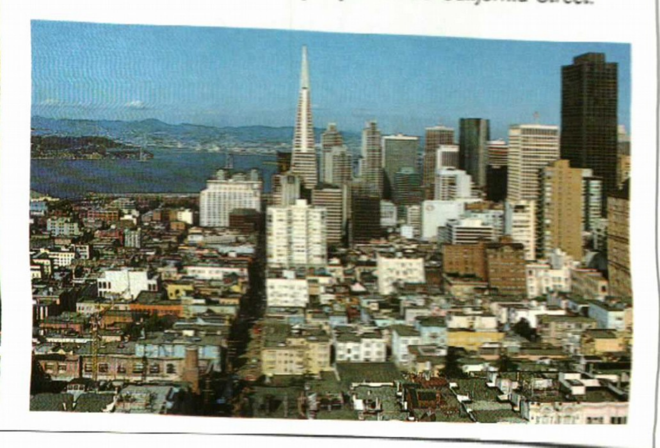
Los temas gramaticales, en cambio, se refieren a los criterios que regulan el uso del gerundio y del infinitivo después de algunos verbos y, por primera vez, las conjunciones compuestas con las denominadas 'question words'. Para quien quiera mirar más allá del océano, la sección Reading ofrece un fragmento extraído del «The New Yorker», el elegante e irónico periódico publicado en la 'Gran Manzana'.



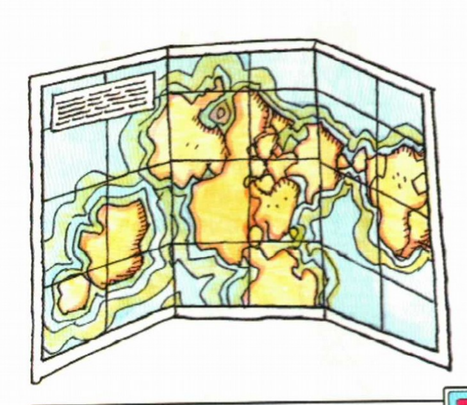


Pieles, oro y tejanos hicieron la fortuna de San Francisco

La bahía de San Francisco está tan bien protegida que por mucho tiempo pasó inadvertida a los exploradores. Hasta 1769 no fue descubierta, por casualidad, por una expedición española procedente de México. Poco tiempo después empezó la explotación de este sorprendente puerto natural. En un principio se establecieron los comerciantes de pieles, a continuación los balleneros de Nueva Inglaterra y los cazadores rusos, y luego llegó el turno de aventureros de diferentes naciones, atraídos por una llamada irresistible: el oro. La Gold Rush, que comenzó en 1848, hizo posible el rápido desarrollo de la ciudad, permitiendo los negocios más variados, uno de ellos fue el de Levi Strauss, que empezó a hacer fortuna vendiendo tejanos a los mineros. En las fotos, dos vistas de San Francisco y una perspectiva de California Street.



A week's stay in Edinburgh



Two women, a mother and daughter, have decided to spend a week in Edinburgh. Let's follow them around the city, from the moment of their arrival to their last evening in the Scottish capital. The first thing they do, of course, is sign in at their hotel. You won't find much that's new here. Later, however, they decide to order a late night snack.

Sign here, please

Mrs Shaw and her daughter arrive at the hotel. Pay particular attention to the intonation:

Good afternoon, madam. Can I help you? ___

Yes. I'm Mrs Shaw. I made a reservation a couple of months ago. ___

Let's have a look. Shaw... Shaw... Ah, yes. Two single rooms with bathroom for one week. Is that right? ___

Yes, that's it. ___

Rooms 309 and 310. Could you sign here, please? William, could you help the ladies with their suitcases? Here are the keys, madam. I hope you have a pleasant stay. ___

Thanks very much. What time's the evening meal? ___

From six o'clok to half past seven, madam. ___

Lovely. Thank you very much. ___

Later in the evening, the two women decide to have a little snack:

Good evening. Room servive. ___

Ah, good evening. This is Mrs Shaw in room 309. I was wondering... is it possible to have a snack or something? We didn't get back till rather late, I'm afraid, and we missed the evening meal. ___

Certainly, madam. What would you like? ___

Oh, I don't know. Just a couple of sandwiches, I suppose. ___

We have some nice shrimp salad sandwiches. ___

That sounds fine. ___

Would you like something to drink? ___

Er... could you hang on just a second? Would you like anything to drink, Suzie? ___

Just a fruit juice or something. ___

Okay. Could we just have a couple of fruit juices, please? ___

Of course, madam. ___

Oh, and there's one other thing. Do you happen to have any tourist information? You know, what there is to see, what's happening in Edinburgh this week... that sort of thing. ___

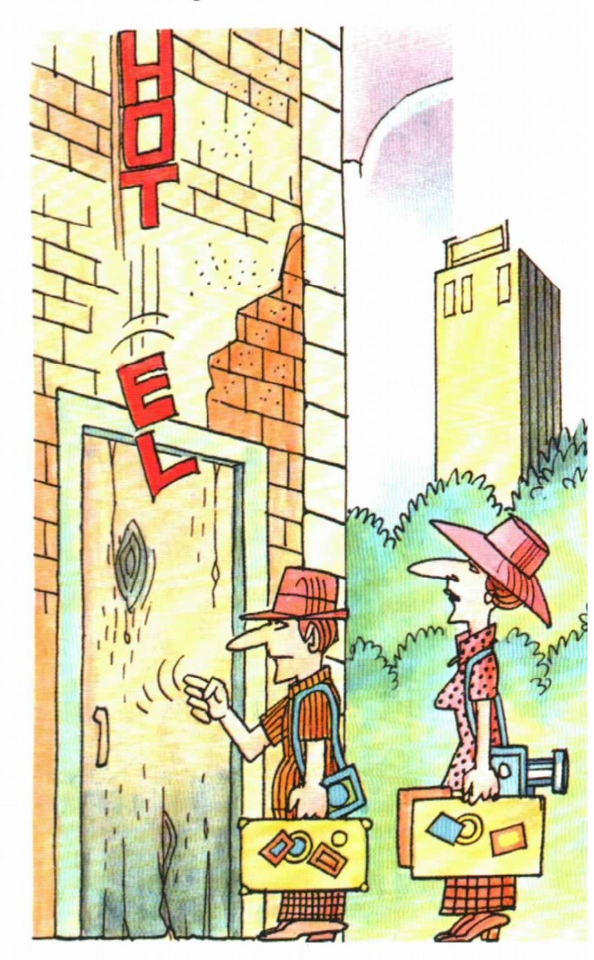
Certainly, madam. I'll send it up with your sandwiches. ___

Thanks very much. ___

Notice what the older woman says when room service tells her about the shrimp salad sandwiches: **That sounds fine**. The verb **to sound** belongs to a fairly small group of verbs which are often followed by adjectives. This group includes **to be, to seem, to appear**, and verbs connected with the senses, like **to sound, to taste,** and **to look**. As you may have noticed, a similar kind of thing happens in Spanish, too, although it occurs much more frequently in English. You'll be able to find more details about these verbs in the Grammar section of this Unit.

Apart from these verbs, there are a couple of very useful expressions used by the two women when they ask for information. **I was wondering...** is a common way of doing this. It can be followed by a simple question, or by **if: I was wondering... do you know where the dining room is?; I was wondering if you knew where the dining room is.**

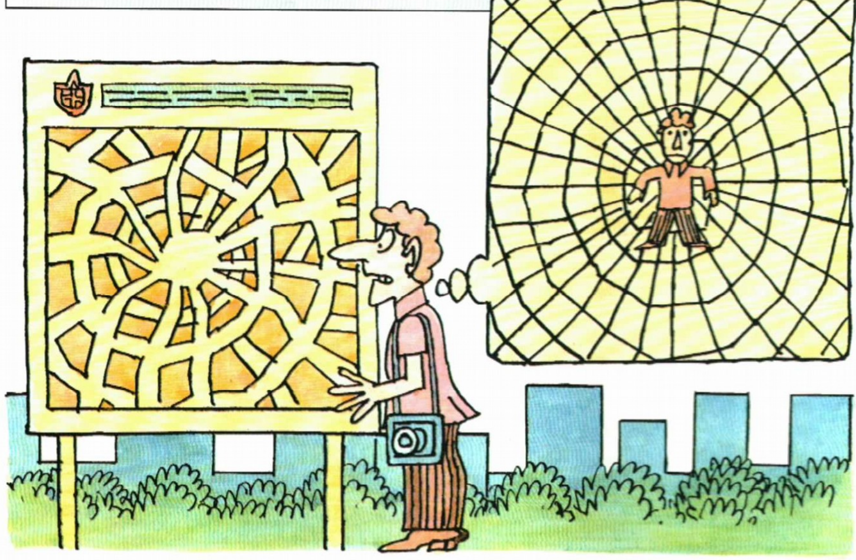
Another way of asking for information is to begin a question with **Do you happen** and an infinitive: **Do you happen to know where the dining room is?**

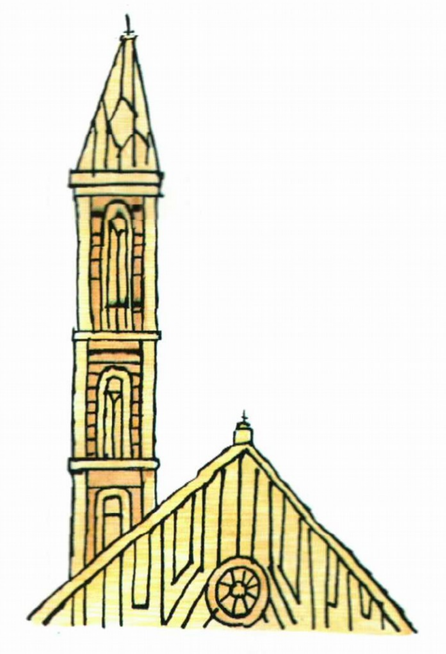


Whenever you go to Scotland

In these dialogues, pay attention to the intonation of the sentences which contain **wherever** and **whatever**:

Room service. ___
Ah, come in. Could you put it over there, please? ___
Oh, good. I'm famished. Mmm. This tastes nice. ___
Did they send up that information I asked for? ___
Yes. There's quite a bit here. ___
Is there anything happening this week? ___
Yes, there's loads. There's the Edinburgh Festival, of course. ___
Yes, I know. The city will be very crowded wherever we go this week. What museums are there? ___
Well, there's the Museum of Childhood, whatever that is, the Royal Scottish Museum — that looks quite interesting — the National Museum of Antiquities of Scotland, oh, you'll like this —the Russell Collection of Harpsichords and Clavichords. ___
Really? Where's that? ___
It doesn't say. But there's a phone number. ___
I'd like to see that. We'll give them a call tomorrow. ___
There are loads of art galleries, as well. The National Portrait Gallery, the National Gallery of Modern Art, the National Gallery. And then there's all the castles and the stately homes. Holyrood House is a must. And Edinburgh Castle. ___
Why don't we go to Holyrood House tomorrow? ___
Sounds okay to me. If we've got time, we could drop in at the Museum of Childhood. That's on the way. ___
What about Thursday? Do you fancy going to the art galleries? They're all fairly close together. ___
Yes. That'd be nice. And on Friday we must go to see those harpsichords. ___
Okay. Saturday we can do some shopping and have a look round the castle. ___
Right. That's agreed, then. ___





It will be crowded wherever we go

While they are looking over the tourist information Room service has sent up to them, Mrs Shaw and Suzie use a pair of conjunctions which are completely new to you: **wherever** and **whatever**.

In fact, they are part of a group of conjunctions which are formed by putting together a 'question word' (**who, what, which, when, where** and **how**) and the adverb **ever**. It's not difficult to guess what they mean: **whatever** means 'it doesn't matter what'; **whoever** means 'it doesn't matter who'; **whenever** means 'it doesn't matter when'; and so on.

As they're conjunctions, they have to be used for putting two clauses together: **The city will be crowded wherever we go; Whenever you go to Edinburgh, you must visit the castle**. Notice that when one of these conjunctions is at the beginning of a sentence, you have to put a comma after the first clause. When they appear later, however, this isn't necessary.

There's something else worth noticing about the dialogue that you're going to hear. On three occasions, Suzie uses the word **loads**. This is a fairly colloquial term, and it's extremely common, especially in the U.K. It means, of course, **a lot.**

Do you remember seeing it?

In Unit 72 we looked at a number of verbs which can take either the gerund or the infinitive, and, as you may remember, we saw that the rules governing their use vary from verb to verb.

Now we are going to deal with one group of these verbs: **to remember, to forget, to regret, to stop** and **to go on**.

First of all, let's take the three verbs **to remember, to forget** and **to regret**. If you look at the dialogue, you'll see that **to remember** is used on two occasions.

The frist time it is followed by an infinitive: **Did you remember to find out how to get to the National Gallery?**

The second time it's followed by a gerund: **I remember seeing it on the map in the hotel**. From the context, it's not difficult to see when you have to use one and when you have to use the other. The infinitive refers to something that will take place in the future, or to something that will take place in the future as seen from a point in the past. So a sentence like **I remembered to bring the map**, for example, actually means 'I didn't forget to bring the map'. An imperative sentence like **Remember to take the map with you** actually means 'Don't forget to take the map with you'.

When the gerund is used, however, it refers to something that took place in the past. So the sentence **I remember seeing it on the map** actually means 'I saw it on the map and I remember the fact that I saw it'.

The verbs **to forget** and **to regret** are used in exactly the same way. When they are followed by an infinitive, they refer to the future or to a future action as seen from a point in the past. When they are followed by a gerund, they refer to the past.

Things are slightly different for **to stop** and **to go on**. When **to stop** is followed by an infinitive, it means that someone has stopped doing something in order to do something different (the infinitive in this case is, in fact, an infinitive of purpose): **We stopped to have a cup of coffee**. When it is followed by a gerund, on the other hand, it refers simply to the fact that someone has stopped doing something (but there is no mention of what he or she did or does afterwards): **I stopped looking at the map**. As you will have realised, in this case the gerund becomes the object of the verb **to stop**.

The use of the infinitive and the gerund after **to go on** is quite similar to the use of these tenses with **to stop**.

When it is followed by an infinitive, **to go on** has the sense of interrupting what you are doing in order to start doing something different: **After telling us about Riccio's murder, he went on to talk about the furniture in the upstairs apartments**.

When it is followed by a gerund, on the other hand, it has the sense of 'continuing without interruption': **The guide went on talking about Riccio's murder for hours.**



Mary Queen of Scots and Riccio

Mrs Shaw and Suzie are visiting Holyrood House, where they learn about a terrible episode of Scottish history:

This is the famous supper room. ___

What's so famous about it? ___

It was in this room that Mary Queen of Scots' Italian secretary and musician, Riccio, was taken on the night of March 9th, 1566. ___

Wasn't he the Queen's lover or something? ___

That's right. Some of the Queen's courtiers dragged Riccio from the room. He tried to hang on to the Queen's skirt, but was pulled away. They dragged him over here, to the top of the stairs, and murdered him. ___

Good Grief! Who was responsible? ___

Nobody really knows. I read the other day that one of our most famous historians believes Mary herself was responsible. But frankly, I doubt that very much. Mary was deeply in love with young Riccio, I think. Most people hold Lord Ruthven responsible. He was one of the most powerful men in the Scottish court at that time. Let's move across now to the other rooms, where Mary's husband, Lord Darnley, lived. ___

Later in the day, the two women decide to visit the National Gallery:

Did you remember to find out how to get to the National Gallery? ___

Oh, no, I forgot to ask. Hang on. There's a tourist information office over there. Maybe they can help. ___

Excuse me, I was wondering if you had any information about transport in Edinburgh... ___

Yes, of course. Here's a map of the city's transport system. And here's some information about special tours in and around the city. ___

Where are the bus routes on this map? ___

They're in red. Where did you want to go, exactly? ___

Oh, ermm... where was it? ___

The National Gallery. ___

Yes, that's right. The National Gallery. ___

Oh, that's quite simple, really. Take the number 12 at the stop across the road and get off at the big crossroads near Parliament House. Then you turn left, and follow the road along — it's called The Mound — the National Gallery's on the right just before the railway bridge. ___

Oh, that's right. I remember seeing it on the map in the hotel. Thanks very much. ___

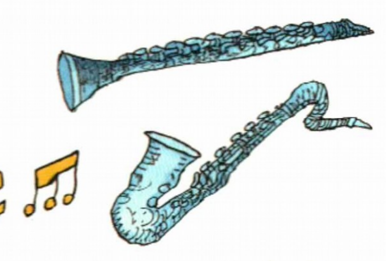
Not at all. ___

A little Italian restaurant

After going to the tattoo, our two heroines decide to have something to eat. Once again, pay attention to the intonation of the sentences:

What did you think of the tattoo, then? ___
I liked it. The best bit was the solo piper at the end. ___
I agree. He was very good. ___
Actually, I'm a bit hungry. We haven't eaten anything all day. Do you fancy something? ___
I wouldn't say no. Is there a restaurant or something around here? ___
Look! There's an Italian restaurant over there. Shall we try it? ___
Okay. ___
Good evening madam. A table for two? ___
Yes, please. ___
Here you are. Shall I take your coats? ___
Yes, please. ___
Ohh. That's better. Now, let's have a look. What have they got? ___
Mmm... oh, this looks nice. Seafood risotto. I think I'll have some of that. ___
What about this? Saint Ambrose scampi. ___
That sounds good. What's in it? Apart from the scampi, I mean. ___
Well, it says here that it's cooked in dry Spumante and butter, and served with creamed mushrooms and onions. ___
Are you ready to order? ___
Oh, yes. I'll have this Saint Ambrose scampi, I think. ___
And I'll have... oh no. I'll have the herrings in sweet and sour sauce. That sounds delicious. ___
Would you like a starter? ___
No thanks, it's a bit late. We don't want to eat too much. ___
Of course, madam. Would you like something to drink? ___
Yes, some wine. What do you recommend? ___
Well, we have a very nice white wine from Lazio which is ideal for seafood. It's called Grottaferrata. ___
That sounds exciting. Ok, let's try it. ___

The famous military tattoo



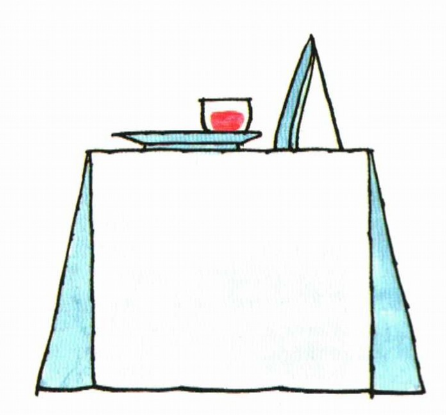
After going shopping, our two heroines go to the castle to see the military tattoo (a kind of show in which military bands play music, soldiers do acrobatics, and so on). Afterwards, they decide to have something to eat in a little Italian restaurant (yes, you can find them even in Edinburgh!).

As far as grammar is concerned, you shouldn't have any problems at all with this part of the dialogue, but there are a few words and expressions which are worth looking at.

First of all, notice the way that Suize uses the word **bit**: it's a synonym of 'part'. Using **bit** like this is quite colloquial, but nonetheless very common.

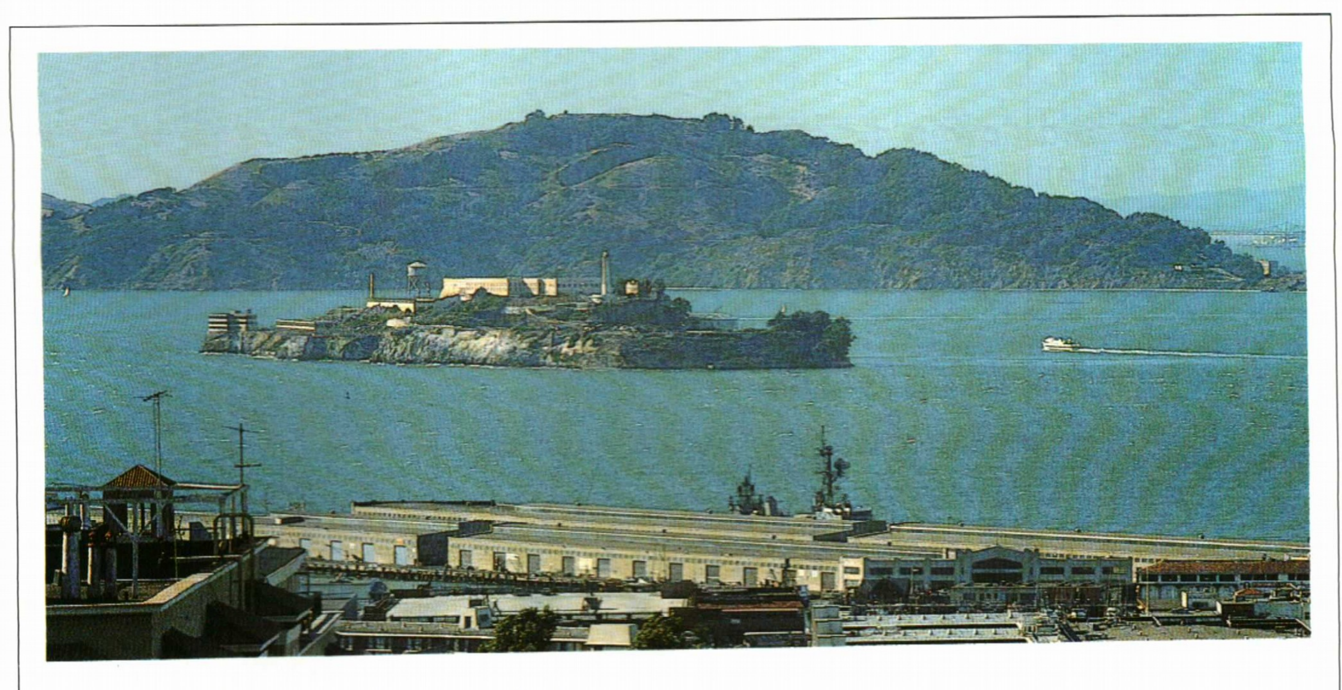
In the third sentence, her mother uses the expression **I agree**: remember that in English there is a verb, **to agree**, which can be used when you are in agreement with what someone is saying. Don't fall into the trap of saying ***I am agree*** or ***I am agreed*** (it's something that speakers of Spanish often do, translating from their own language).

Finally, there's a useful little expression which Mrs Shaw uses when she asks the waiter which wine he thinks is best for their meal: **What do you recommend?** Alternatively you could hear **What would you recommend?** Try to remember these expressions, because they can be very useful when you find yourself in a situation like this.



Jazz and Zulu Kings

Many towns and cities throughout the UK and the USA have yearly festivals, of course. But there is one that has to be the noisiest, the most colourful and the most spectacular of them all: the Mardi Gras at New Orleans. In fact, the Mardi Gras is nothing more than the culmination of weeks of carnival celebrations. Things get under way as soon as Christmas is over, and the streets of the centre become more and more crowded and colourful as the days go by. When Mardi Gras finally arrives, the whole of the city, and thousands of people from outside the city, fill the streets as parade after parade goes by: the Rex Parade, in which a local businessman is elected king and a beautiful young girl is crowned Queen, a parade of negroes, headed by a Zulu King throwing coconuts, doubloons and coloured pearls into the crowd, the He Sheba, a costume parade and two different parades of spectacular carnival floats. Afterwards, of course, it's time to relax.

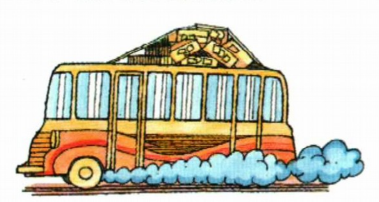


Un puente de oro y la isla de los alcatraces

La península de San Mateo, donde se halla San Francisco, cierra casi completamente la bahía, y el brazo de mar que queda está atravesado por el Golden Gate Bridge (foto inferior). Si ya el nombre promete mucho, la construcción no desluce frente a la grandiosidad del escenario. En efecto, el Golden Gate Bridge, realizado en 1937, es el mayor puente colgante del mundo y uno de los más largos entre dos soportes. En el interior de la bahía aparece otro símbolo de la ciudad: la isla de Alcatraz (foto superior), tristemente conocida por su utilización como cárcel de máxima seguridad. En la penitenciaría, cerrada en 1963, estuvieron recluidos criminales del calibre de Al Capone, pero no se conoce ninguna tentativa de fuga lograda. Quizá sólo sus primitivos habitantes gozaron de libertad: los alcatraces.



The ups and downs of intonation



As you learnt in the SPEAKING section, sentences that contain **whenever, whatever, wherever, whoever, however** and **whichever** always have two clauses. As a result, they also have a very distinct intonation pattern.

When the conjunction comes at the beginning of a sentence, the clause which contains it ends with a rising tune, while the second clause has a falling tune.

But when the clause which begins with the conjunction comes after the main clause, the sentence follows the normal rules of intonation. It contains just one falling tune, unless of course it's quite long, in which case the falling tune is 'interrupted'. When you listen to the dialogue recorded, you'll be able to hear these patterns very clearly.

Beyond the Fringe

Every summer, during August and September, a festival of the arts takes place in Edinburgh. For three weeks, artists and performers from all over the world descend on the Scottish capital, and the city becomes an art-lover's paradise. In reality, however, three are two festivals that take place at the same time: the 'official' festival and the so-called 'Fringe' festival. The Fringe is made up of about fifty groups of young dramatists and actors performing plays and revues in halls spread throughout the city, and recently it has become even more important than the official festival, because it is here that many of the people who later became extremely famous made their debut: Dudley Moore, for example, who later starred in the films 'Arthur' and '10'; John Cleese, who went on to become a famous TV comedian and eventually earned international success with the film 'A Fish Called Wanda'. And it was here, in 1966, that Tom Stoppard put on his first play, 'Rosencrantz and Guildenstern are Dead', which 24 years later was produced as a film and won top prize at the Venice Film Festival.



A happy ending?

In this dialogue, the speakers use almost all of the conjunctions you learnt about in the Speaking section. Listen carefully to the sentences in which they appear:

So. Did you like your week in Edinburgh?

Yes, it was great. And I'm really glad we came during Festival Week. There's something to see wherever you go.

What did you like best?

I don't know, really. Mmm, that revue on Thursday night was good.

Oh, yes... 'Behind the Fridge'.

That's right. Did you ever find out who wrote it, by the way?

No, I didn't, but I think it must have been all of the people involved in it.

Well, whoever wrote it, it was really funny. I loved that bit where they interviewed the Prime Minister's pets.

Yes, that was good.

Mum.

Yes.

Are we going to be able to visit Freddie?

I'm sorry, Suzie, but I don't think we can.

Why not? He said that we could visit him whenever we were in Scotland.

I know, I know, but I've got to be back at work next week some time. And he lives a really long way away.

Can't we catch the train up to Glen Rannoch and then hire a car?

There isn't a train that goes to Glen Rannoch.

Well, why don't we hire a car here and drive up?

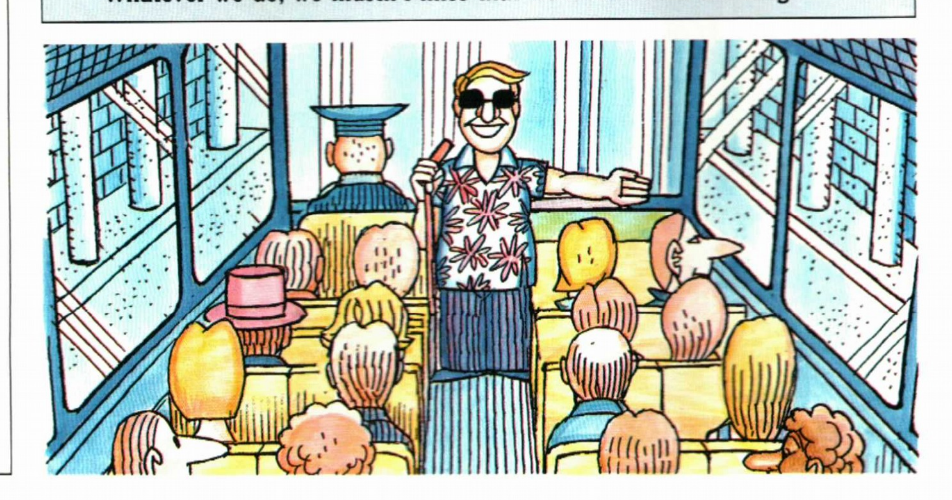
Suzie, whichever way we go, it'll take us hours to get there.

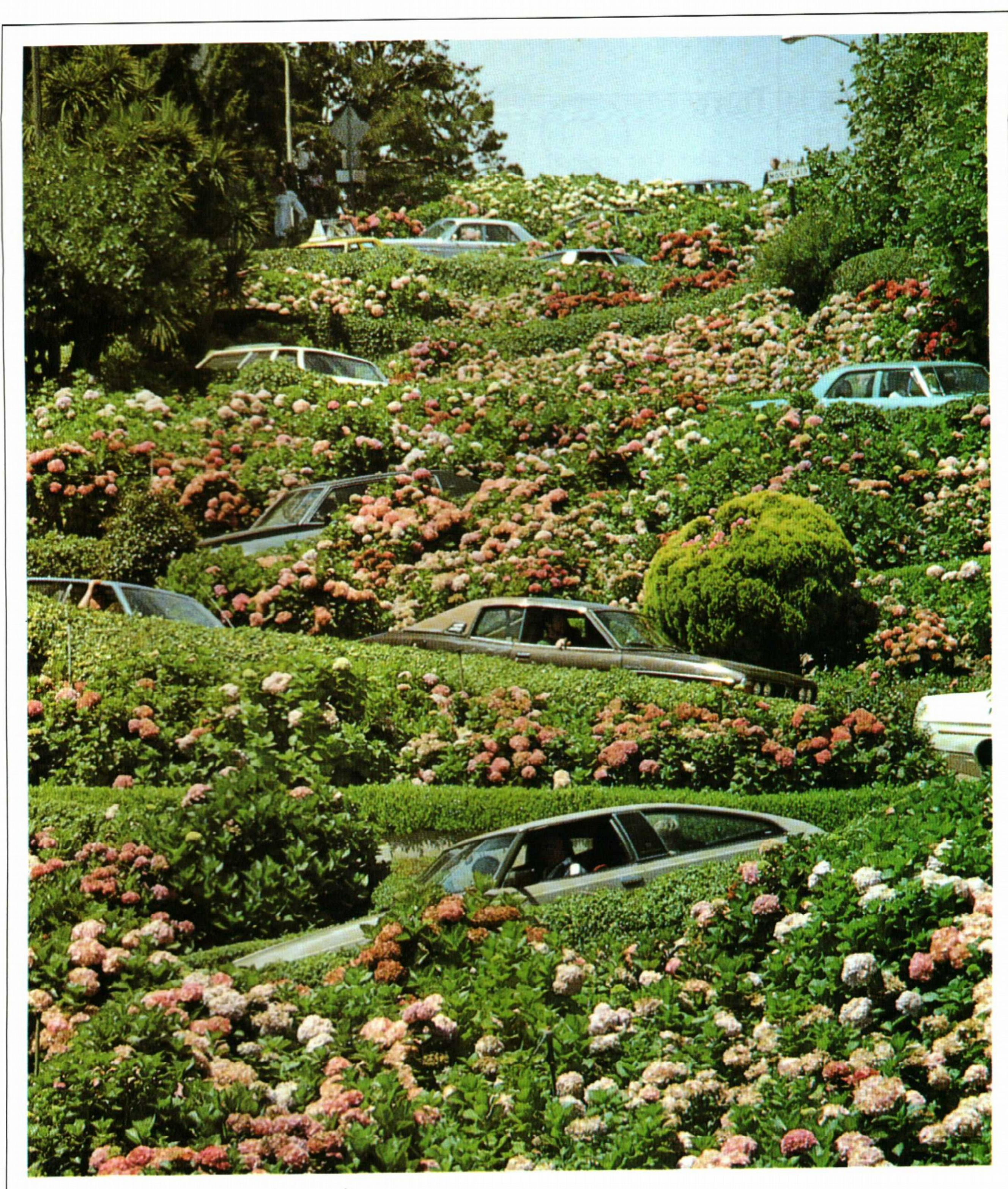
Oh, come on, Mum. You can phone Peter and tell him you won't be coming back till next weekend. He'll understand. Go on. You've done it before.

No, I'm sorry, Suzie, we can't. I'm already three weeks late as it is. Please, love. Don't make me angry. I promise you we can visit him in October. I'll have another week off then.

Oh, alright then.

Anyway, we must be getting back to the hotel. It's rather late. Whatever we do, we mustn't miss that train tomorrow morning.





Un zig zag entre cascadas de flores

Lo que permanece en la memoria de la ciudad de San Francisco es la imagen de sus calles en pendiente muy empinada, de sus tranvías sobrecargados, de sus casas de estilo victoriano, que confieren un aspecto muy señorial a ciertos barrios. Hay sitios que ya forman parte de un mito y que conservan algo de increíble y de mágico. Uno de éstos es la florida Lombard Street: un sinuoso recorrido que sube por una colina, con diez curvas impresionantes en un trayecto equivalente al de una manzana de casas. Esta serie de curvas fue trazada en 1920 para permitir a los carros arrastrados por caballos vencer la de otro modo insuperable pendiente.

Buscando la Torre de Londres

El metro londinense, además de ser el más antiguo del mundo, también es uno de los más extensos: cuenta con diez líneas y más de cien estaciones. No hay, pues, que maravillarse si alguien de vez en cuando se pierde.

Además, tomar el autobús en la capital británica a veces puede resultar más complicado. Tendrá la oportunidad de darse cuenta escuchando la conversación, en la que aparece una pareja de turistas que, partiendo con la intención de visitar la famosa Torre de Londres, llega a vivir una experiencia de pesadilla que parece no tener fin.

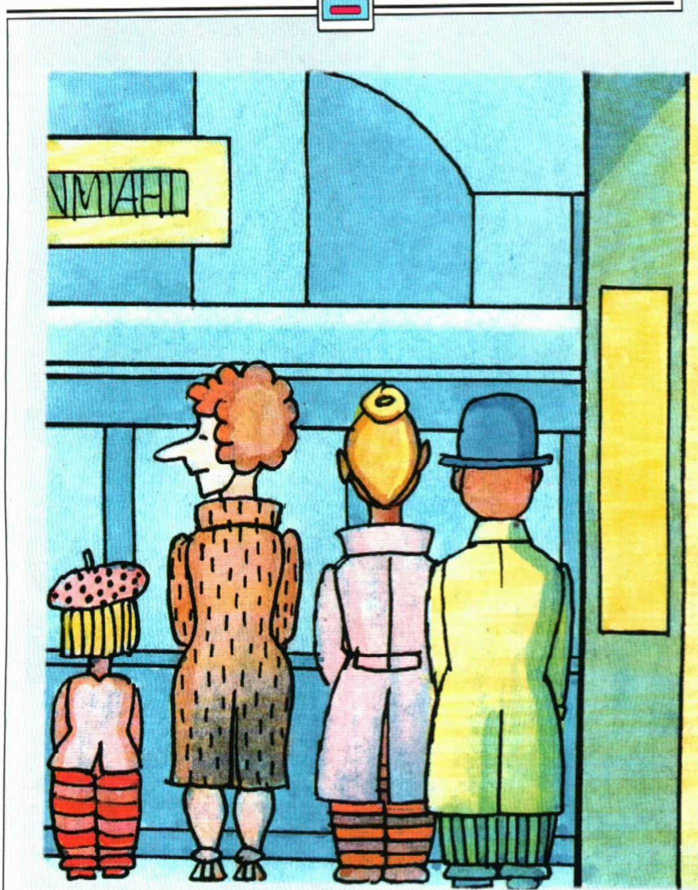
Entre los vocablos de significado menos evidente hay que señalar el adjetivo **eastbound**, que significa 'dirigido hacia el este'. Naturalmente, también existen los adjetivos correspondientes a los otros tres puntos cardinales, es decir **northbound**, **southbound**, **westbound**.

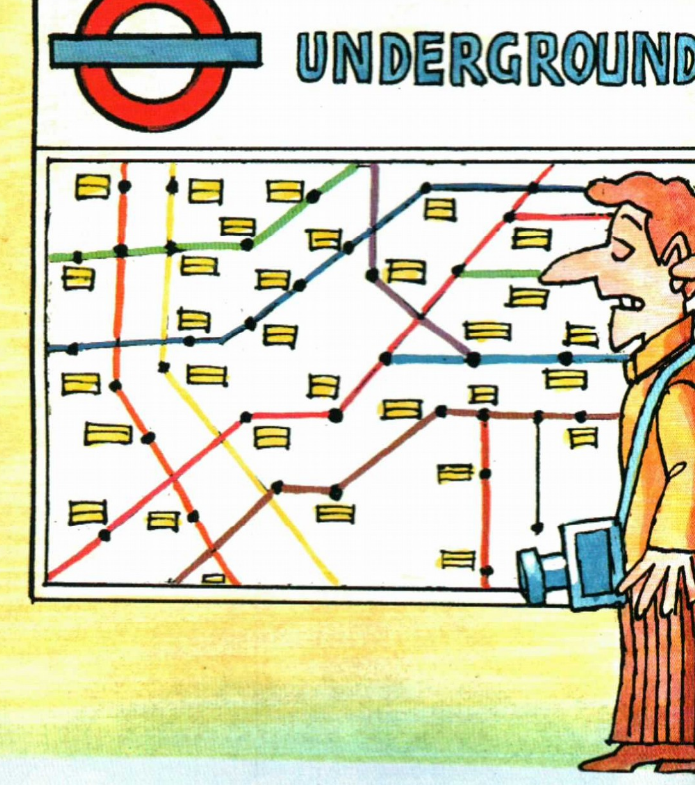




A PLATE OF SPAGHETTI

~ Can you understand this map? ___
~ No, I can't. Whichever way you look at it, it looks like a plate of spaghetti. Let's ask someone. ___
~ Excuse me. ___
~ Yes. ___
~ This is Piccadilly Circus, isn't it? ___
~ Yes, that's right. ___
~ I was wondering... could you tell us how to get to the Tower of London? ___
~ How do you want to get there? By tube or by bus? ___
~ I don't know. Which way's the quickest? ___
~ It doesn't make a lot of difference, really. Whichever way you go, it'll take you at least half and hour. ___
~ Oh. Well, we'll take the underground then. ___
~ Okay. You have to take the Bakerloo Line to the





Embankment. There you have to change and catch an eastbound train to Tower Hill. I think it's about six stops. ___
~ Lovely. Thanks very much. ___
~ That's all right, dearie. Don't get lost. ___

* * *

~ Here we are. Look! That must be it! ___
~ It doesn't look much like a castle to me. Excuse me. ___
~ Yes? ___
~ Is that the Tower of London? ___
~ The Tower of London? No, tha's the Natural History Museum. You're on the wrong side of town. The Tower's at the east end, near the City. ___
~ I told you that wasn't an eastbound train, you twit. You couldn't tell us how to get to the Tower from here, could you? ___
~ Do you want to go by tube or by bus? ___
~ I think it'd be better if we went by bus this time. ___
~ Okay. You catch the number 15 from the stop over there, which takes you to Chelsea Bridge. There you have to change and take a 36 to Tower Gateway. ___
~ Thanks very much. Quick! There's a number 15 now! ___
~ Let's go upstairs. You can see more of the city that way. ___
~ Okay. ___

* * *

~ Hey! Look at that park! ___
~ It's really nice, isn't it? ___
~ Which one is it? Have you got the map? I'll have a look. That's funny. I can't see a park near the Tower of London. Is it big? ___
~ It's enormous. And there's a long lake in the middle. Look. ___
~ Oh, no! I don't believe it! ___
~ What's wrong? ___
~ It's Hyde Park. ___
~ What's wrong with Hyde Park? ___
~ Nothing. It's just that we're going north when we should be going east. Come on. Let's get off and try again. ___

* * *

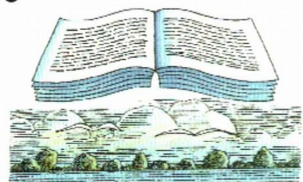
~ This is incredible. There must be a conspiracy or something. Whatever we do, we can't seem to get to the Tower of London.
~ It's your fault. You're incapable of reading maps. Where are ve now, for example? Isn't there an underground station or something near here? My feet are killing me. ___
~ Hang on. Let's ask this woman. Excuse me. ___
~ Yes? ___
~ Could you tell us how to get to the Tower of London, please? ___
~ Yes, of course. Take the Central Line from Lancaster Gate Tube Station — it's just over there. Get off at Bond Street and take the Jubilee Line to Charing Cross. Change to the Northern Line and go south for just one stop, and get off at the Embankment. Then you take the Circle Line going east. That'll take you straight to the Tower. ___
~ Thank you very much. ___
~ Not at all. ___

* * *

~ Are you sure this is right? I thought we had to change three times, not twice. ___
~ No, I'm sure she said twice. ___
~ Anyway, we'll know soon enough. Excuse me. ___
~ Yes? ___
~ Is this the right station for the Tower of London? ___
~ The Tower of London? Good Lord, no! This is Piccadilly Circus. ___
~ Oh, no! ___



Particularidades de algunos verbos



Verbos con adjetivos

Existen algunos verbos que admiten una construcción particular con los adjetivos. Son: **to seem**, **to appear**, **to sound**, **to look**, **to taste**, **to smell** y **to feel**. En este caso, el verbo y el adjetivo juntos tienen la función de describir el sujeto al cual se refieren tal como lo perciben nuestros sentidos (vista, oído, gusto, etc.):

You look tired.

The food tastes nice.

These books smell old.

'Do you want some shrimp salad?' 'That sounds nice'.

Con estos mismos verbos (a excepción de **to appear**) se pueden construir frases comparativas, utilizando simplemente la conjunción **like** seguida por un sustantivo:

This voice sounds like my brother's.

This wine tastes like vinegar.

It seems like years since I last came here.

Términos compuestos con ever

Los pronombres y adverbios que introducen preguntas (llamados **question words**), es decir **who**, **which**, **what**, **when**, **where** y **how**, pueden unirse al adverbio **ever** formando nuevas palabras: **whoever**, **whichever**, **whatever**, **whenever**, **wherever**, **however**. Corresponden a los términos españoles 'quienquiera' o 'el que/la que', 'cualquiera', 'cualquier cosa', 'cada vez que' y 'cuando', 'por doquier' o 'en cualquier parte', 'de algún modo'. La diferencia entre **whatever** y **whichever** es la misma que existe entre **what** y **which**. No obstante, ambos pronombres también pueden tener función adjetiva; en este caso, naturalmente, preceden al sustantivo al cual se refieren. He aquí algunos ejemplos con los seis pronombres:

Whoever gave you this information was right. The museum is closed.

We'll always have a room for you, whichever day you come.

Tonight we can do whatever you want.

Whenever you want something to eat, call the room service.

Wherever you go in Dublin, you can always find a pub.

However we try to get there, we won't arrive in time.

Construcciones con el infinitivo y el gerundio

Algunos verbos ingleses pueden regir tanto el infinitivo como el gerundio, pero cambiando de significado según el tipo de construcción. Tres son idénticos en lo referente a la función; son **to forget**, **to regret** y **to remember**. Cuando estos verbos van seguidos por un infinitivo se quiere indicar una acción contemporánea o futura respecto al tiempo del verbo principal:

Don't forget to buy the city map.

I forgot to ask some information about special tours.

We regret to inform you that the Museum of Modern Art is closed.

Remember to buy the newspaper on your way back.

En todos estos casos, el infinitivo también se traduce en español con un *infinitivo*: *'no te olvides de comprar...'*, *'me olvidé de pedir...'*, 'lamentamos informarle...' y 'acuérdate de comprar...'. En cambio, si se hace uso del gerundio, significa que se está haciendo referencia a una acción pasada respecto al tiempo del verbo principal:

I shall never forget eating in that wonderful Italian restaurant.

I remember staying in this hotel before.

I regret waking you up last night, but you were sleeping in my bed.

En español, en cambio, se diría: 'nunca olvidaré que he comido...', 'recuerdo haber estado...', 'lamento haberte despertado...'.
También **to stop** puede regir una doble construcción, pero asume valores diferentes respecto a aquellos de los ejemplos recién mencionados. El uso del infinitivo indica una proposición final:

We stopped to have a cup of coffee.

He stopped to take a photo of the cathedral.

En español estas frases se traducirían como: 'nos detuvimos para tomar una taza de café'; 'se detuvo para tomar una foto de la catedral'. En cambio, si el verbo **to stop** va seguido por un gerundio, significa 'dejar', 'cesar' de hacer algo:

I stopped looking at the map.

Stop looking at the rubbish. There's a Michelangelo over there.

Otro verbo que puede ir seguido tanto por el infinitivo como por el gerundio es **to go on**. Con el infinitivo indica 'interrumpir determinada acción para iniciar una nueva'; en cambio, con el gerundio tiene el valor de 'continuar haciendo algo sin interrupción':

After telling us about the history of the castle, the guide went on to explain the symbols over the main door.

The guide went on talking about Riccio's murder for hours.

La traducción en español de la primera frase sería: 'después de habernos relatado la historia del castillo, el guía pasó a explicar los símbolos de la puerta principal'. La segunda frase podría expresarse así: 'el guía continuó hablando durante horas del asesinato de Riccio'.

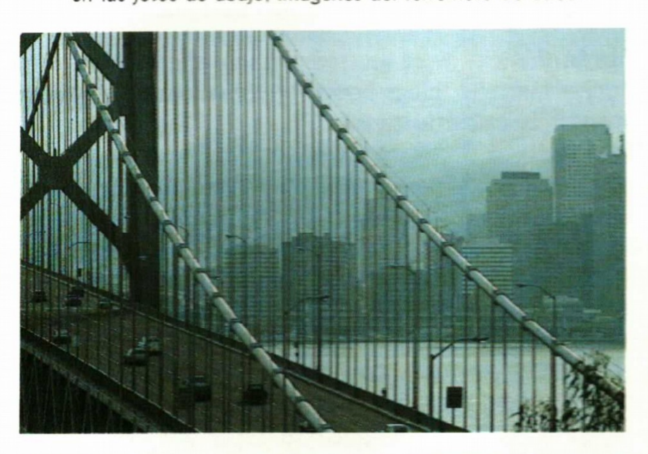
En esta sección ha aprendido:

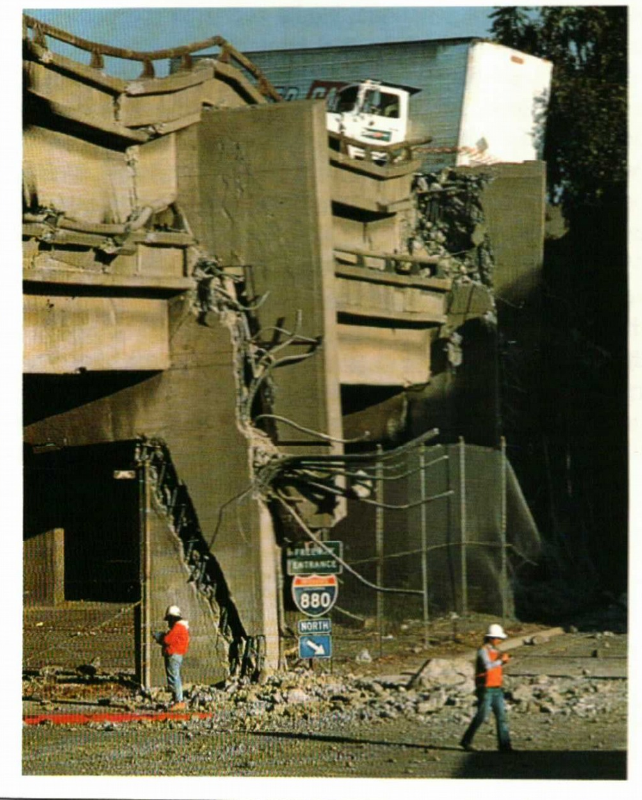
- el uso de algunos verbos que rigen adjetivos;
- pronombres y adverbios que pueden unirse a **ever**;
- un grupo de verbos que rigen el infinitivo y el gerundio.

El miedo del terremoto

En 1906 San Francisco ya era un centro de primera importancia, cuando lo sacudió un violento terremoto seguido por tres días de incendios. Aproximadamente la mitad de los edificios fue destruida y la red urbana devastada. No obstante, la catástrofe no impidió el resurgimiento de la economía, estimulada precisamente por el proceso de reconstrucción. La amenaza del seísmo, siempre presente en una zona de alto riesgo como California, ha influido en el tipo de planificación y las normas de construcción. Es probable que tales precauciones hayan servido para limitar los daños del último terremoto, ocurrido en octubre de 1989. En la foto de al lado, una casa anterior a 1906; bajo estas líneas, el Oakland Bay Bridge antes de que cediese a las sacudidas de 1989; en las fotos de abajo, imágenes del terremoto de 1989.







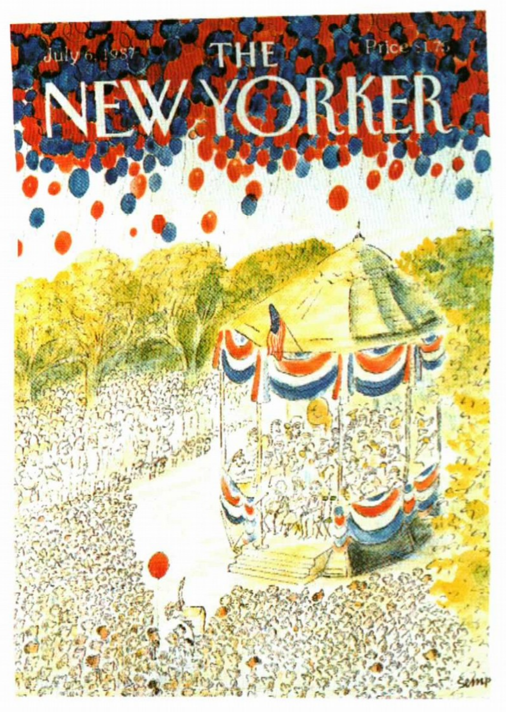


Los demonios de Nueva York

En 1925, Harold Ross, un joven periodista y editor, logró obtener financiación para publicar en Nueva York una revista completamente dedicada a la ciudad: **«The New Yorker»**, 'el neoyorquino' (en las imágenes, una vieja cubierta de la revista y una serie de ilustraciones sin palabras). Tuvo un éxito enorme desde el primer número, confirmando las grandes capacidades de su creador. *Con el paso del tiempo,* la revista se ha transformado casi en un mito de la industria editorial y un vehículo insustituible de la cultura ciudadana.

Una de las secciones más características era la recopilación de noticias de la ciudad, escrita en clave irónica. En este espacio, titulado **'The Talk of the Town'**, se relataban todas las noticias y los chismes que se difundían por la ciudad. El fragmento aquí reproducido ha sido tomado de un **'The Talk of the Town'** de principios de la década de los cuarenta: *el artículo se relaciona* con un extraño libro, a su vez inspirado en un antiguo método chino de predicción llamado 'fung sui', es decir 'geomancia'. Según este arte, el modo de construir un edificio puede favorecer o bien desalentar la llegada de los espíritus malignos.





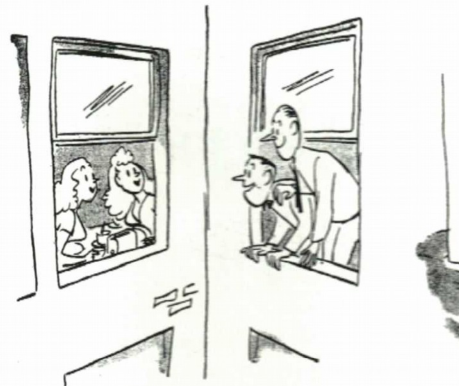
Too many buildings in this city were erected[1] without the slightest regard for devils[2]. The Chinese manage[3] *things better. In China, when a building is* to go up, a geomancer is called in to pass the site[4]. A geomancer is a practitioner[5] of 'fung sui' – a doctor of the wind and the water. He corresponds roughly[6] to our architect, except that he has a better grasp[7] of the situation.

This much you know if you read Carl Crow's book, 'Four Hundred Million Customers'. Mr Crow made the statement[8] that geomantically the Empire State Building is in a very dangerous condition[9], while the Hotel New Yorker is fine, and this eventually[10] got us started to Chinatown, where we found an old retired geomancer named Loo Chan, whose father practiced extensively[11] in China and who himself once had hopes of practicing here. A good building, he says, must be designed to repel and confound evil spirits[12]. Demons avoid pagodas[13], national banks and trust companies, and *running water*[14]. *They are stupid and fly in a straight line*[15].

Therefore it is possible[16] to plan your building accordingly[17]. Take, for example, the New Yorker Hotel. An evil spirit, flying at the New Yorker Hotel at a low altitude[18], would crash into surrounding buildings and become baffled[19]. If it flew at a high altitude, it would be met by the house spirit[20] of the New Yorker, which, from its perch on a setback, would grapple with the demon[21]. You never hear of anybody in the New Yorker Hotel getting boils, or scurvy[22], do you? Well[23]?

The Empire State Building, on the contrary[24], violates every principle[25] of 'fung sui'. It is the butt of all the wandering devils in midtown Manhattan[26]. From about the thirtieth storey up, it rises perpendicularly, a vast unprotected expanse, no surrounding obstructions[27], no pagodas, no running water – except the occasional flow[28] in the lonely lavatories[29]. No place for the house

1. **Erected:** construidos.
2. **The slightest regard for devils:** sin la mínima consideración para los diablos.
3. **Manage:** hacen.
4. **A geomancer is called in to pass the site:** se llama a un geomante para la aprobación del lugar.
5. **Practitioner:** profesional.
6. **Corresponds roughly:** corresponde más o menos.
7. **Grasp:** dominio.
8. **Statement:** afirmación.
9. **Dangerous condition:** condición peligrosa.
10. **Eventually:** finalmente.
11. **Extensively:** largamente.
12. **To repel and confound evil spirits:** para rechazar y confundir a los espíritus malignos.
13. **Demons avoid pagodas:** los demonios evitan las pagodas. En este contexto, por **pagoda** se entiende todo edificio religioso.
14. **National banks and trust companies, and running water:** los bancos nacionales y las sociedades fiduciarias, y el agua corriente.
15. **Straight line:** línea recta.
16. **Therefore it is possible:** por lo tanto es posible.
17. **Accordingly:** por consiguiente.
18. **Altitude:** altura.
19. **Would crash into surrounding buildings and become baffled:** se estrellaría contra los edificios circundantes y quedaría aturdido.
20. **The house spirit:** el espíritu de la casa.
21. **From its perch on a setback, would grapple with the demon:** desde su punto de apoyo situado en una hornacina, aferraría al demonio y lucharía con él. Además del sustantivo **perch** también existe el verbo correspondiente, que significa 'encaramarse'.
22. **Boils, or scurvy:** ampollas, o el escorbuto.
23. **Well?:** ¿si?
24. **On the contrary:** al contrario.
25. **Violates every principle:** viola todos los principios.
26. **Butt of all the wandering devils in midtown Manhattan:** el blanco de todos los diablos vagantes del centro de Manhattan.
27. **A vast unprotected expanse, no surrounding obstructions:** un vasto espacio desprotegido, sin ningún obstáculo circunstante.
28. **Flow:** flujo.
29. **The lonely lavatories:** los cuar-







spirit to perch until you get clear[30] to the top. You notice[31] that all that middle section[32] of the building is vacant[33], don't you? Well?

Since learning about geomancy, we study every building we pass with an eye[34] to its vulnerability[35]. We have noticed that the Chinese Consulate (in fact, our geomancer pointed this out[36]) is in a cozy spot[37] in Radio City, strategically located[38] behind a setback and enjoying the beneficent influence[39] of St. Patrick's, a nearby[40] pagoda. There is also a good deal of running water in the fountain. The Japanese Consulate is wide open[41]. It is in the Salmon Tower and is in the path of devils working north from Lord & Taylor's[42]. The Waldorf is well-nigh impregnable[43].

It has St. Bartholomew's, the Chemical Bank & Trust Co., and a fire station, which makes a lot of noise and scares spirits off[44].

Loo Chan says there is no chance[45] of a 'fung sui' practitioner making a living[46] in New York (some years ago he went into the rice-cake[47] business) because Chinese don't build buildings or bury[48] their dead here. (Locating graves[49] is really the principal task[50] of the geomancer; a proper[51] grave should be on a hill, near a stream and a pagoda – like Grant's tomb[52]). Residents[53] of Chinatown are content with the narrow, winding streets of their district[54]. Makes it tough[55], for devils, and if the neighborhood[56] engine company isn't kicking up a rumpus[57], you can always shoot off firecrackers[58]. [...]

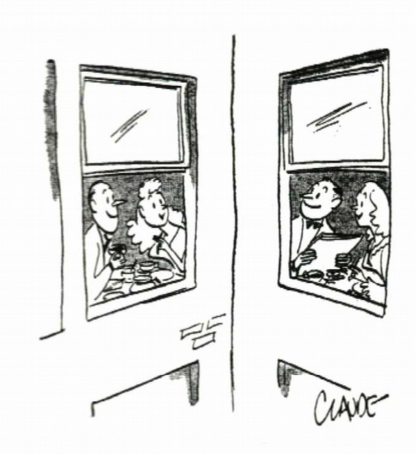
We are sorry to say that our own office building is badly planned. Spirits skirt around[59] the Guaranty Trust Company and come in across a parking lot. There are continual distempers[60] and fevers. We asked the receptionist the other day if she was ever troubled[61] by devils getting off the elevator.

'You mean the ones that have been to art school?' she replied, sullenly[62].

We noticed she had a racking[63] little cough.

The New Yorker, February 10, 1940



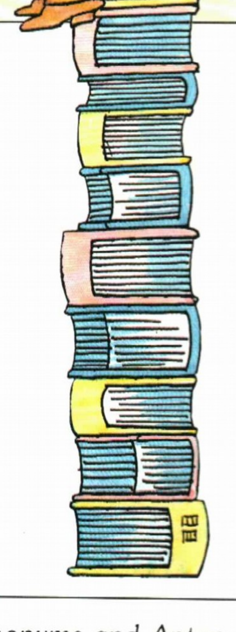


tos de baño solitarios.
30. **Clear:** precisamente.
31. **Notice:** note.
32. **Middle sections:** la parte central.
33. **Vacant:** vacía.
34. **With an eye:** con un ojo.
35. **Vulnerability:** vulnerabilidad.
36. **Pointed this out:** nos ha hecho notar esto.
37. **Cozy spot:** lugar confortable.
38. **Strategically located:** colocado en un punto estratégico.
39. **Enjoying the beneficent influence:** gozando de la influencia benéfica.
40. **Nearby:** cercana.
41. **Wide open:** literalmente significa 'completamente abierto'. No obstante, en este contexto, quiere decir 'completamente vulnerable'.
42. **In the path of devils working north from Lord & Taylor's:** en la trayectoria de los diablos que trabajan en el norte a partir de Lord & Taylor's (es una conocida firma que se halla en la Quinta Avenida).
43. **The Waldorf is well-nigh impregnable:** el Waldorf es casi inexpugnable. El Waldorf Astoria es un gran hotel que ya forma parte de la leyenda.
44. **Scares spirits off:** pone en fuga a los espíritus.
45. **No chance:** ninguna posibilidad.
46. **Making a living:** ganar para vivir.
47. **Rice-cake:** tarta de arroz.
48. **Bury:** sepultan.
49. **Locating graves:** localizar sitios adecuados para las sepulturas.
50. **Principal task:** tarea principal.
51. **Proper:** verdadera.
52. **Grant's tomb:** la tumba de Grant. Ulysses Grant, un famoso general que fue presidente de EE.UU.
53. **Residents:** residentes.
54. **Content with the narrow, winding streets of their district:** están contentos con las calles estrechas y sinuosas de su zona.
55. **Makes it tough:** esto hace (la vida) difícil.
56. **Neighborhood:** en las cercanías.
57. **Isn't kicking up a rumpus:** no produce alboroto.
58. **Shoot off firecrackers:** tirar petardos.
59. **Skirt around:** evitan.
60. **Distempers:** desórdenes.
61. **Troubled:** fastidiado.
62. **Sullenly:** oscuramente.
63. **Racking:** dificultad.

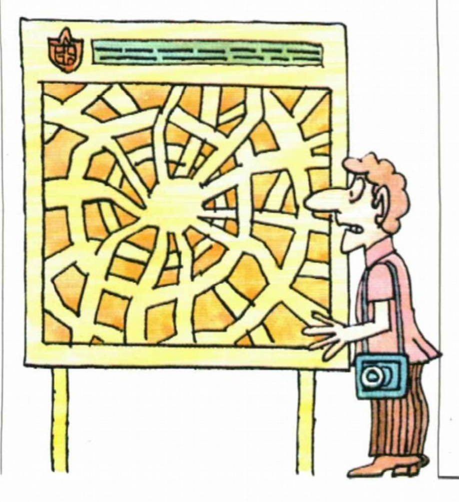


Algo para no perderse

apart from	aparte
come in!	¡adelante!
do you happen to...	por casualidad...
I was wondering...	me preguntaba...
I wouldn't say no	yo no diría que no
it's a must	es algo para no perderse
on the way	por la calle, por el camino
quite a bit	una buena parte
that's agreed	de acuerdo



(to) agree	estar de acuerdo
antiquity	antigüedad
(to) appear	aparecer
bit	parte
bus	autobús
bus route	recorrido del autobús
bus stop	parada del autobús
castle	castillo
cathedral	catedral
(to) change	cambiar
childhood	infancia
clavichord	clavicordio
close	cerca
collection	colección
conspiracy	conspiración
(to) drag	arrastrar
(to) drop in	dar un salto, dejarse caer
eastbound	dirigido hacia el este
fairly	bastante
famished	hambriento
(to) fancy	desear
(to) forget	olvidar
gallery	galería
(to) get lost	perderse
(to) go on	continuar
(to) hang on	esperar
(to) hang on to	aferrarse a
harpsichord	clavicémbalo
(to) hire	alquilar
(to) hold someone responsible	considerar a alguien responsable
however	de algún modo
line	línea
loads	muchos
(to) look	parecer
lovely	bien
map	plano
meal	comida
(to) miss	perder
museum	museo
nonetheless	no obstante
northbound	dirigido hacia el norte
piper	gaitero
(to) recommend	aconsejar
(to) regret	lamentar
(to) remember	recordar
reservation	reserva
(to) seem	parecer, semejar
(to) sign	firmar
(to) sign in	firmar en el registro de un hotel
solo	solista
(to) sound	sonar como/a
southbound	dirigido hacia el sur
station	estación
stay	estancia
stop	parada, estación
(to) stop	dejar de, detenerse
(to) taste	saber a
tattoo	parada militar con música
tube	metro (GB)
underground	metro (GB)
westbound	dirigido hacia el oeste
whatever	cualquier cosa
whenever	cada vez que, siempre que
wherever	por doquier
whichever	cualquier
whoever	quienquiera, el que, la que

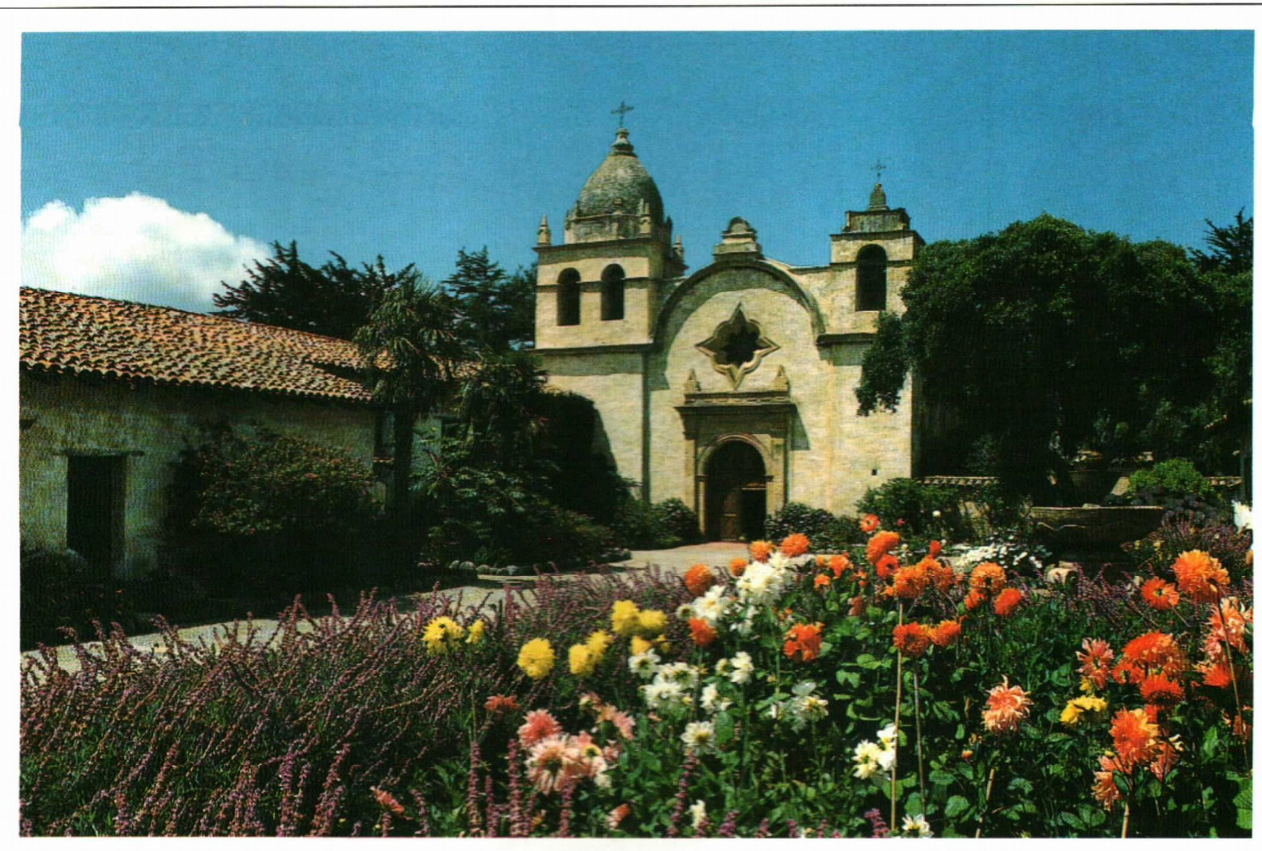


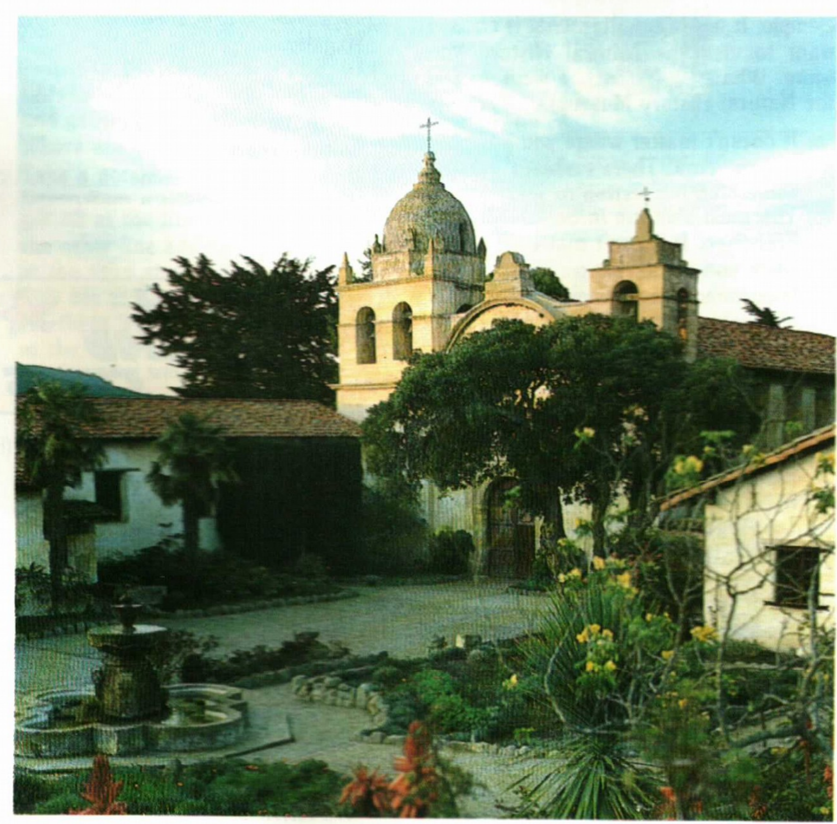
Synonyms and Antonyms

Como sabe, ***park*** *significa 'parque'. Pero esto no implica que en inglés todos los parques tengan árboles. Existe el término* ***car park****, es decir el 'aparcamiento para los automóviles', que a menudo se traduce erróneamente como* ***parking****. En realidad, este término es el gerundio del verbo* ***to park****, que significa 'aparcar', y aparece en el término americano* ***parking lot****, que indica el 'aparcamiento'.*

Pero la fantasía de los anglosajones no tiene límites: recientemente, el verbo ***to park*** *se ha transformado en un sinónimo muy informal de* ***to put****. Normalmente se utiliza cuando se pregunta a alguien dónde se puede dejar algo, o bien como respuesta a una pregunta de ese tipo. Por lo tanto, no es insólito escuchar frases como* ***Where can I park my suitcases?; Park your coat on the sofa for a minute****.*

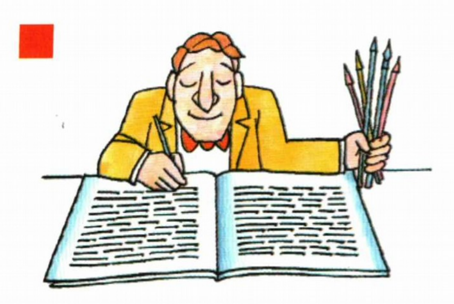
Pero la moda se extiende, y hoy hay quienes usan este verbo también para referirse a las personas, en particular las que están de más: ***Let's park your little brother somewhere and go to the disco****.*





En sus orígenes era una misión

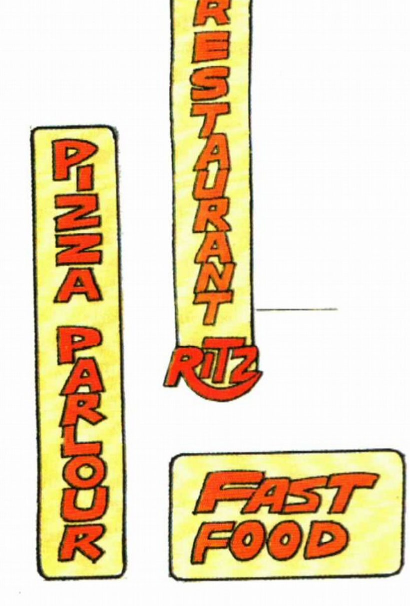
El área de San Francisco, y en general toda la parte septentrional del estado, fue colonizada inicialmente por misioneros católicos, sobre todo franciscanos. El origen de la ciudad se remonta a 1776, cuando fueron fundados contemporáneamente un presidio militar y una misión dedicada precisamente al santo de Asís. El edificio religioso más antiguo de San Francisco es la misión Dolores, que milagrosamente se ha salvado de los terremotos. En los alrededores, y precisamente en la pequeña ciudad de Carmel, se halla la misión de San Carlos Borromeo (en las fotos), erigida en 1770 por fray Junípero Serra y elevada al rango de basílica menor en 1960 por voluntad del papa Juan XXIII.



Exercise 1

Rellene los espacios vacíos de este diálogo:

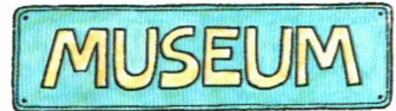
— Good morning, sir. Can I a) _____ ?
— Yes. I'm Mr Sampson from Highlam. My secretary made a b) _____ for me last weel.
— Let's have a c) _____ ... Sampson... Sampson... ah, yes. Here we d) _____ . Could you e) _____ here, please?
— Of course.
— Room 601 on the sixth f) _____ , sir. Here are your g) _____ .
— Thanks very much. What h) _____ breakfast tomorrow morning?
— We start serving breakfast at seven o'clok, sir. i) _____ you j) _____ a newspaper in the morning?
— Yes, the Financial Times, please. And could you give me a call at about half past six?
— Certainly, sir. Have a nice stay.



Exercise 2

Este ejercicio es un dictado tomado de la lectura de la presente Unidad. Primero escuche toda la grabación, luego las frases una por una y transcríbalas. Finalmente proceda a la comprobación, confrontando lo que ha escrito con el texto que aparece en las soluciones.





Exercise 3

Transforme cada pareja de frases en una frase única utilizando una de las siguientes conjunciones: **whichever**, **however**, **whatever**, **whenever** o bien **wherever**. Observe el ejemplo: **It doesn't matter what it costs. I want to visit the Natural History Museum. Whatever it costs, I want to see the Natural History Museum.**

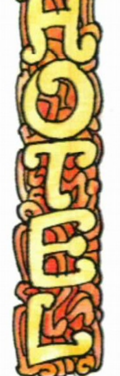
a) It doesn't matter where you go in New York. There's always something interesting to see.
b) You must visit me in San Francisco. It doesn't matter when you come.
c) It doesn't matter which way we decide to go. It'll take us hours to get there.
d) You wont'f find a hotel room this week. It doesn't matter what you do.
e) It doesn't matter how you look at it. They've charged us too much.
f) It doesn't matter where you go in Los Angeles. You'll always have trouble finding a cab.
g) It doesn't matter what you do when you go to York. You have to see the Minster.
h) You'll be able to get a seat. It doesn't matter which performance you go to.
i) Be careful on the subway. It doesn't matter when you travel on it.
j) It doesn't matter how we try to get there. We won't arrive in time.

Exercise 4

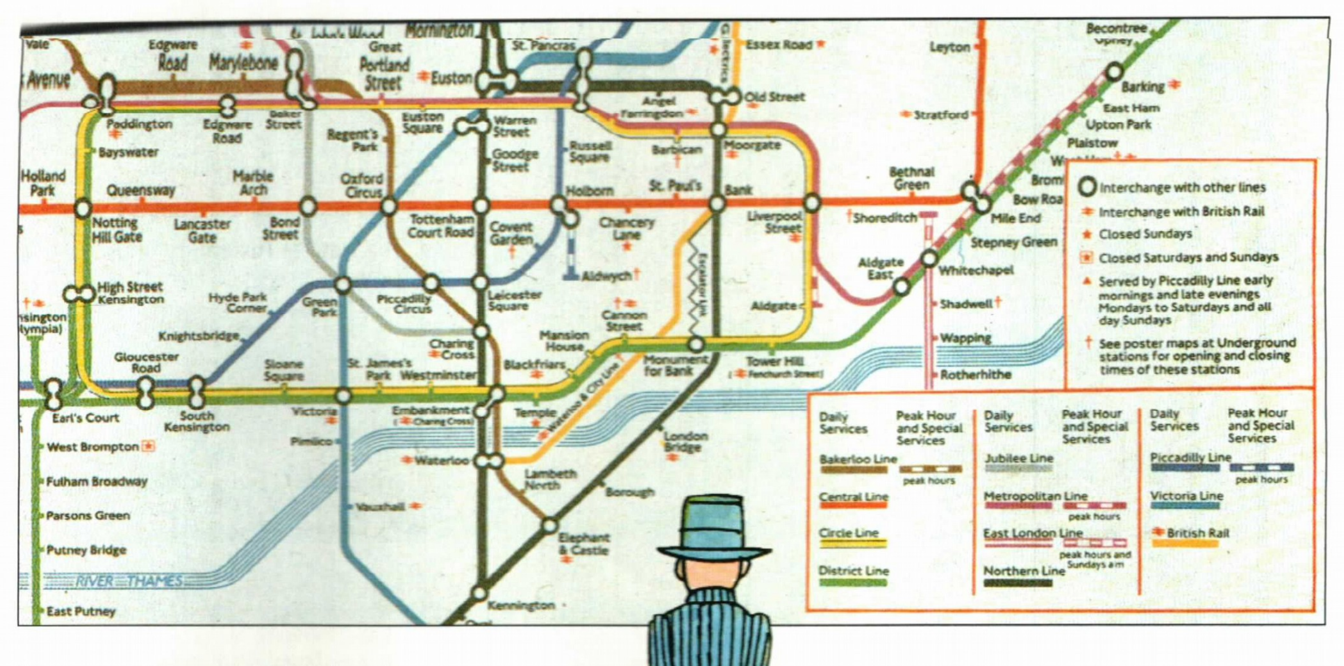
Añada en cada espacio vacío el vocablo adecuado escogiéndolo entre los términos indicados a continuación. Cada uno de ellos puede usarse una sola vez: **club/Cathedral/Theater/Palace/zoos/Museum/shopping/monument/concert/Gallery**

a) The Natural History _____ is on Exposition Boulevard.
b) At the Herbert Findlay Art _____ you can buy excellent pictures at reasonable prices.
c) Nelson's Column is a _____ which was built to commemorate Lord Nelson's victory at Trafalgar.
d) St Paul's _____ was built in the eighteenth century; it was designed by Sir Christopher Wren.
e) Excuse me, could you tell me how to get to Buckingham _____ , please?
f) There's a production of King Lear at the Shubert _____ tonight.
g) Do you fancy going to a rock _____ tonight? Blue Funk's playing at the Universal Amphitheater.
h) Whisky a Go Go is a famous night _____ on Sunset Boulevard in Los Angeles.
i) In the Bronx there's one of the most famous _____ in the world. There are more than 3,000 animals there.
j) If you want to do some _____ , then Fifth Avenue is a must.









Exercise 5

Observe atentamente el plano de la parte central del metro londinense que ve reproducido y luego responda a las siguientes preguntas:

a) Take a northbound train from Green Park on the Piccadilly Line and get off at the fourth stop. Where are you?
b) Take a northbound train from Green Park on the Jubilee Line and get off at the first stop. Change to the other line and go east. Get off at the third stop. Where are you?
c) You are at King's Cross. Take the Northern line and go east. Get off at the third stop. Take any train that's going west and get off at the sixth stop. There's a large park near here. What's it called?
d) You're at Waterloo. Take a northbound train on the Northern Line and get off at the first stop. Take a westbound train from this station and get off at the third station. Then take a train going north and get off at the second station. Where are you?
e) Your are at St Paul's. Take an eastbound train and get off at the second stop. Take a train which is going in the direction of Westminster and get off at the second stop. There is a famous castle near this station. What's it called?

Exercise 6

Ponga en estas frases el gerundio o el infinitivo de cada verbo indicado entre paréntesis y añada una preposición donde sea necesario:

a) I stopped (to travel) on the subway years ago. It's too dangerous.
b) I regret (to tell) you that Thursday's performance is sold out.
c) After coffee, the guide went on (to explain) how Mary's lover was murdered.
d) I don't remember (to ask) for a snack from room service. Do you?
e) We forgot (to get off) at the right stop.
f) When you go to London, remember (to visit) the London Dungeon; it's really good.
g) We'll have to stop (to spend) so much money. If we don't, we won't even have enough to get the train home.

SOLUCIÓN DE LOS EJERCICIOS

Exercise 1
a) help you. b) reservation. c) look. d) are. e) sign. f) floor. g) keys. h) time's. i) Would. j) like.

Exercise 2
He aquí el texto del dictado: **A good building, he says, must be designed to repel and confound evil spirits. / Demons avoid pagodas, national banks and trust companies, and running water. / They are stupid and fly in a straight line. / Therefore it is possible to plan your building accordingly. / Take, for example, the New Yorker Hotel. / An evil spirit would crash into surrounding buildings. / It would be met by the house spirit of the New Yorker. / You never hear of anybody in the New Yorker Hotel getting boils or scurvy, do you?**

Exercise 3
a) Wherever you go in New York, there's always something interesting to see. b) You must visit me in San Francisco whenever you come. c) Whichever way we decide to go, it'll take us hours to get there. d) You won't find a hotel room this week whatever you do. e) However you look at it, they've charged us too much. f) Wherever you go in Los Angeles, you'll always have trouble finding a cab. g) Whatever you do when you go to York, you have to see the Minster. h) You'll be able to get a seat whichever performance you go to. i) Be careful onthe subway whenever you travel on it. j) However we try to get there, we won't arrive in time.

Exercise 4
a) Museum. b) Gallery. c) monument. d) Cathedral. e) Palace. f) Theater. g) concert. h) club. i) zoos. j) shopping.

Exercise 5
a) Holborn. b) Holborn. c) Regent's Park. d) Oxford Circus. e) The Tower of London.

Exercise 6
a) travelling. b) to tell. c) to explain. d) asking. e) to get off. f) to visit. g) spending.



Un camino hacia el sur

Partiendo de San Francisco y dirigiéndose hacia el sur, se recorre un tramo de acantilados inaccesibles que ofrecen algunos de los más espectaculares panoramas de la California occidental. Es la región del Big Sur, nombre derivado del español. Hacia el interior hay colinas herbosas que en primavera se recubren de variedades de flores de gran vistosidad; en las cercanías se hallan amplias zonas boscosas incontaminadas, donde crecen los característicos redwood, nombre que indica un tipo de secuoya de corteza rojiza u oscura. La belleza silvestre del Big Sur ha quedado casi intacta gracias a las leyes gubernamentales en defensa de los recursos naturales.

